

~~Est. III~~ 60

No. 19.

QUINTETTO

pour

*Flûte, Violon, deux Altos
& Violoncelle,*

par



G.A. SCHNEIDER.

Oeuvre 54.

N^o 2867.

[1820]

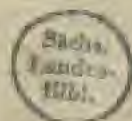
Prix f. 2.-

A Offenbach & M, chez J. André.

Mus. 4243. P. 4

1502

Schlöter.



*Catalogue de la musique la plus nouvelle pour instruments à vent, mise au
jour par Jean André d'Offenbach Im en 1810.*

Méthodes et Etudes. s.æ.		Musique p. le Cor. s.æ.	
Braun, Gamme et Méthode p. les Trombones Basso, Tenor, Alto, fr. et allem.	1. —	Pleyel, 3 ^{es} pit. Duos 1 ^{re} et 2 ^{me} Cahier chaq.	1. 12.
Devienne, Méth. p. la Fl. fr. et allem.	4. 30.	Raute, 6 Duos progressifs op. 6.	1. 30.
Dyverny, Méth. de Cor fr. et allem.	4. 30.	Saust, 6 Walzes p. 2 Fl.	30.
Gornier, Méthode de Hautbois fr. et allem.	4. 30.	— 3 Duos op. 3.	2. —
Ore, Méthode de Basson fr. et allem.	7. —	Schneider, 3 Duos op. 41.	1. 30.
Tablature de Serpent acc. de notions élément.	— 24.	— 3 — op. 42. Liv. 12 chaq.	1. 30.
franc. et allem.	— 24.	— 3 — 5b — 12 chaq.	2. —
Wunderlich, Etudes p. la Fl. à clefs dans tous les tons.	6. —	Steibelt, op. 38 arr. p. Giannella.	2. —
Concertos p. la Flûte.		Viotti, op. 30 arr. p. Giannella.	2. —
Amon, Conc. op. 44.	3. —	Willabach, 6 Menuets p. 2 Fl.	30.
Amon, fils, 6 Var. acc. d'orch.	1. 45.	Wrangsky, P. 2 Duos op. 42.	2. —
Devienne, 9 ^{me} Conc.	2. 30.	Sonates et Solos p. Flûte.	
— 10 ^{me}	2. 45.	Bernardi, 12 Var. N ^{os} 17 et 18 chaq.	30.
— 11 et 12 ^{me} Conc. chaq.	3. —	Devienne, 6 Son. acc. de Basson œuvre posthume.	2. —
Haydn, Conc. op. 101.	2. 30.	Dumouchau, 12 pièces p. Fl. ou Viol. ou Clar. de Don Juan.	48.
Hüssler, Conc. op. 24.	2. 24.	Erstenaun, Var. p. Fl. et Guit. op. 4.	45.
Herouart, Var. av. orch.	2. —	Giannella, 6 Var. p. Fl. av. Viol.	30.
Hoffmeister, 22 et 23 ^{me} Conc. op. 54 et 55 chaq.	2. 30.	Henkel, Son. p. Fl. et Guit. op. 9.	1. 45.
— 24 ^{me} Conc. op. 60.	3. —	Jusdorff, 2 Thèmes var. av. Guit. op. 12.	48.
Le Brun, Concertos N ^{os} 1, 2, 3, 4, 5, 6. arr. p.	2. 45.	— 2 — av. V ^{lle} op. 14.	1. 12.
Eibers, chaq.	2. 45.	— 2b Var. acc. de Basson op. 18.	1. 30.
Riotte, Conc. op. 4.	2. 45.	Kreith, 2 airs var. N ^{os} 1, 2, 3, 4 chaq.	30.
Viotti, 24 ^{me} Conc. par Giannella.	3. 30.	Saust, 3 acc. var. av. V ^{lle} op. 2.	48.
Quatuors et Quintetti pour la Flûte.		— 3 — P. Fl. ou V ^{lle} op. 6.	1. —
Amon, 3 Quat. op. 42.	3. 30.	Wonderlich, 6 Div. p. 1 Fl.	1. —
— Sextuor p. Fl. et Basson ou Alto obl. Viol. 2. Altos et V ^{lle}	2. —	Musique p. Clarinette.	
Gebauer, Quat. p. Fl. Cl. Cor et Basson op. 41.	1. 45.	Barmann, 3 Duos p. 2 Clar. op. 10.	1. 30.
Haydn, 2 Quat. op. 100.	2. 45.	Blasius, 6 Duos tria, fac. p. 2 Cl. op. 39.	2. 45.
Krommer, Quint. op. 25.	2. —	Devienne, 6 Duos pour 2 Clarinettes	1. 30.
— 63.	2. —	op. 74. Liv. 12 chaq.	1. 30.
Mozart, Quint. op. 108.	1. 45.	Dumouchau, Duos p. 2 Clar. de l'opéra Don Juan.	1. 30.
— gr. Quat. op. 9.	2. —	Göpfert, Conc. op. 14.	4. —
Schneider, 3 Quat. op. 40.	2. 45.	— 2 Quat. op. 16.	2. 30.
— Quint. op. 54.	2. —	Krommer, 13 pièces p. Cl. et Alto, op. 47.	1. —
— Pot-pourri p. Fl. Viol. 2 A. et V ^{lle} op. 55.	1. 45.	— 2 ^{me} Conc. op. 52.	4. —
Trios p. Flûte.		Mozart, Conc. op. 107.	2. 45.
André, 1 Trio p. 3 Fl. op. 29.	1. 30.	— 1 Quint. op. 108.	1. 45.
Beethoven, — 2 Fl. et Alto op. 29.	1. 30.	Wessely, 3 Quat. op. 19.	3. 30.
Devienne, 3 Trios p. 2 Flûtes et Basson ou Basson op. 77.	2. 45.	Musique p. Hautbois.	
Pleyel, 3 Trios op. 73.	2. 45.	Le Brun, Concertos N ^{os} 1, 2, 3, 4, 5, 6 chaq.	2. 45.
Westerhoff, 3 Trios p. 2 Fl. et Alto.	2. 30.	Stumpff, 5 Pièces de l'opéra: des unter. brochene Opferfest, arr. pour Hautb. Viol. Alto et Violonco. (La partie du Hautbois peut être exécuté p. la Fl. ou le Viol.)	2. —
Wrangsky, P. 3 Trios p. 2 Fl. et V ^{lle} op. 53.	2. 45.	Musique p. Basson.	
Duos p. 2 Flûtes.		Dumouchau, 3 Duos op. 27.	2. —
André, 2 Duos op. 27. arr. p. Arnold.	2. —	Gebauer, F. R. 1 Quat. op. 40.	1. 45.
Barmann, 3 Duos op. 8.	1. 45.	Kreibe, Conc. op. 3.	2. —
Devienne, 6 Duos op. 75 Liv. 12 chaq.	1. 30.	Krommer, Quat. op. 46 N ^{os} 1, 2 chaq.	1. 45.
Dieller, 3 Duos p. Fl. et V ^{lle} op. 9 et 10 chaq.	1. 45.	Schneider, Quat. op. 43.	1. 15.
Gebauer, 6 Leçons méthodiques en Duos op. 37.	3. —	Musique p. Flageolet.	
— 6 Duos progressifs op. 32.	2. —	20 Airs p. 2 Flage. 3 ^{me} Recueil.	1. 15.
Hoffmeister, 3 Duos op. 59 2 ^{me} edit.	2. —	Pièces d'harmonie.	
Jusdorff, 3 Airs var. p. 2 Fl. op. 13.	1. 12.	Amon, 6 pièces p. musique turque op. 10.	3. —
Köhler, 3 Duos conc. op. 40.	1. 48.	Ahl, pièces d'harmonie p. 2 Clar. 2 Cors et Basson de l'opéra: Griselda, 1 ^{re} et 2 ^{me} rec. chaq.	2. —
Krommer, 3 Duos op. 2, 6, 22, 23 arr. par A. André chaq.	2. —	Hüssler, 3 Notturmi p. 2 Cors et 2 Bassons op. 23.	1. 30.
— 6 Duellini, extraits des ses œuvres Liv. 12, 3 chaq.	1. 12.	Stumpff, Pièces d'harmonie 19 et 20 ^{me} rec. chaq.	1. 30.
— 3 Duos op. 51 p. Eibers.	2. —	Concertinos, Septuors Divertissemens etc.	
Pleyel, 3 Duos 4 ^{me} Liv. 1 ^{re} et 2 ^{me} Partie, chaq.	2. —	Krommer, Concertino p. Fl. Hautb. Viol. 2 Altos 2 Cors et Basson, op. 38 et 39 chaq.	3. 30.
— 3 Duos op. 69.	2. —	— Concertino p. Fl. Hautb. 2 Viol. Alto 2 Cors, V ^{lle} et Basson op. 65.	3. 30.
Musique p. Hautbois.		Liéve, Notturmo p. 2 Fl. 2 A 2 Cors Basson et Basson op. 5.	2. —
Le Brun, Concertos N ^{os} 1, 2, 3, 4, 5, 6 chaq.	2. 45.	Mozart, Maurerische Trauermusik 114 ^{te} Werk.	1. —
Stumpff, 5 Pièces de l'opéra: des unter. brochene Opferfest, arr. pour Hautb. Viol. Alto et Violonco. (La partie du Hautbois peut être exécuté p. la Fl. ou le Viol.)	2. —	Concertinos, Septuors Divertissemens etc.	
Musique p. Basson.		Krommer, Concertino p. Fl. Hautb. Viol. 2 Altos 2 Cors et Basson, op. 38 et 39 chaq.	3. 30.
Dumouchau, 3 Duos op. 27.	2. —	— Concertino p. Fl. Hautb. 2 Viol. Alto 2 Cors, V ^{lle} et Basson op. 65.	3. 30.
Gebauer, F. R. 1 Quat. op. 40.	1. 45.	Liéve, Notturmo p. 2 Fl. 2 A 2 Cors Basson et Basson op. 5.	2. —
Kreibe, Conc. op. 3.	2. —	Mozart, Maurerische Trauermusik 114 ^{te} Werk.	1. —
Krommer, Quat. op. 46 N ^{os} 1, 2 chaq.	1. 45.		
Schneider, Quat. op. 43.	1. 15.		

Flauto.

3

Quintetto. Allegro.

The musical score is written for a flute part in a quintet. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro'. The first staff starts with a piano (p) dynamic. The music is characterized by rapid sixteenth-note passages and slurs. Various dynamics are used throughout, including piano (p), forte (f), and sforzando (sf). Fingerings are indicated by numbers 1, 3, 5, and 6. The score concludes with a final measure marked with a '5' and a repeat sign.

7502

V. S.
2807

Flauto.

Handwritten musical score for Flauto, page 4. The score consists of 15 staves of music in G major (one sharp). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The piece features complex rhythmic patterns, including many sixteenth and thirty-second notes, and several trills marked with an asterisk. Fingerings are indicated by numbers 1, 2, and 3. The score begins with a 'p' (piano) dynamic and ends with an 'f' (forte) dynamic.

Flauto.

5

Allegretto.

The musical score is written on 14 staves. It begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The tempo is marked 'Allegretto.' The notation includes many trills (tr) and triplets (3). The music is written in a cursive, handwritten style. The page number '5' is in the top right corner, and the number '2867' is in the bottom right corner.

2867

Flauto.

Presto.

Handwritten musical score for Flauto, Presto. The score consists of 15 staves of music in G major (one sharp) and 2/4 time. The music is highly technical, featuring many sixteenth and thirty-second notes, triplets, and slurs. Measure numbers 15, 4, 3, 8, and 8 are visible. The paper is aged and stained.

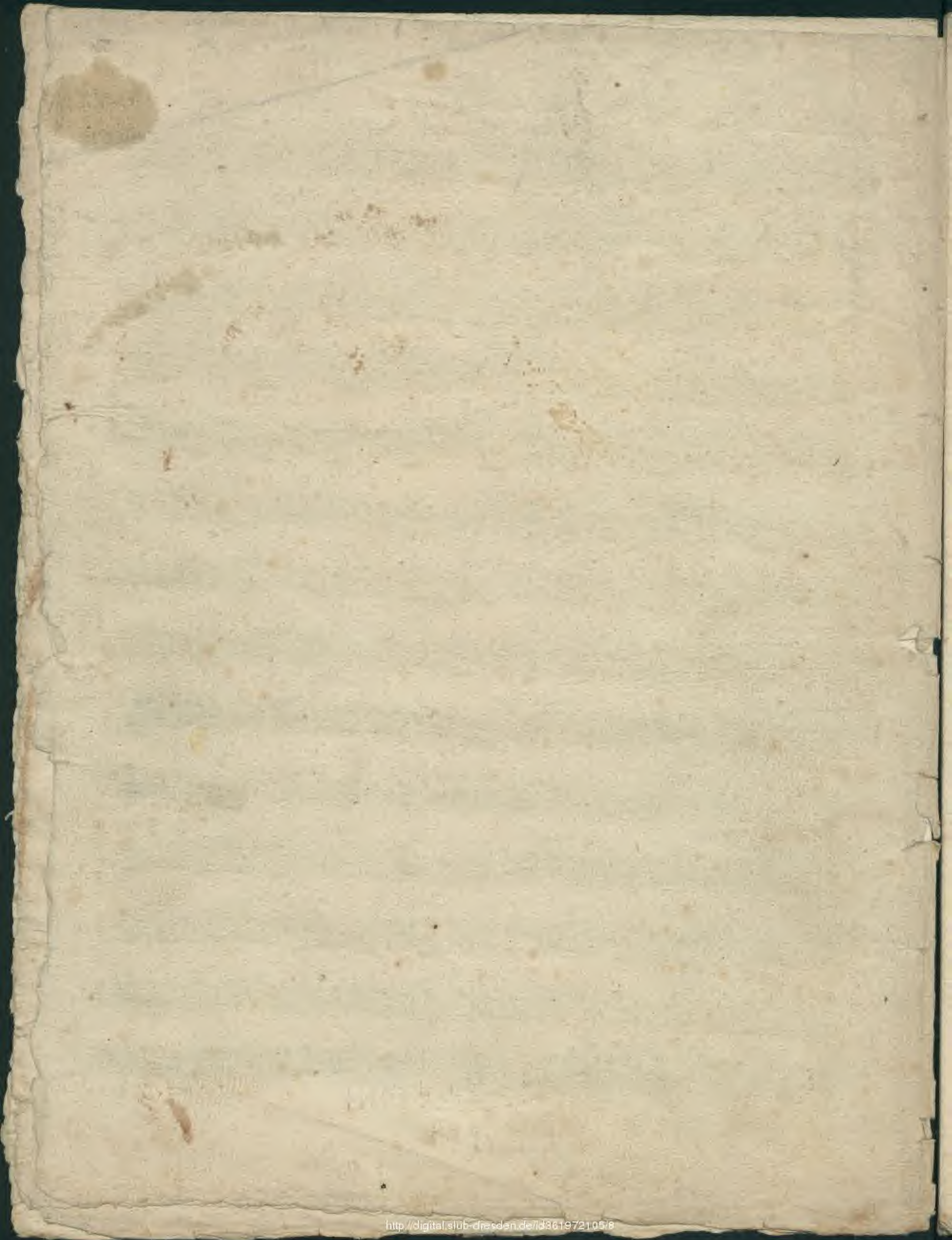
4243
P 14

2867

Flauto.

7

Handwritten musical score for Flauto, page 7. The score consists of 14 staves of music in G major (one sharp). It features various musical notations including eighth and sixteenth notes, rests, and dynamic markings like 'f' and 'p'. Fingerings are indicated by numbers 1-4 above notes. Trills are marked with 'tr' above notes. The piece concludes with a double bar line on the 14th staff.



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A Offenbach & M, chez J. André.

Mus. 4243. P. 4



G. H. Schneider op. 54. Violino.

²
Quintetto. *Allegro.*

Handwritten musical score for Violino Quintet, Op. 54 by G. H. Schneider. The score is written on 18 staves in G major (one sharp) and 2/4 time. It begins with a double bar line and a repeat sign. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *p* (piano), *f* (forte), and *sf* (sforzando) are indicated throughout. The notation includes slurs, ties, and various accidentals. The paper is aged and shows some staining.

Violino.

3

Handwritten musical score for Violino, page 3. The score consists of 15 staves of music in G major (one sharp). The first section is a continuous melody with various dynamics (p, mf, f) and articulation (accents, slurs). The second section, marked 'Allegretto' in 2/4 time, features more complex rhythmic patterns, including triplets and sixteenth-note runs, with dynamics ranging from p to f. The score ends with a first ending bracket and a repeat sign.

V. 3

2867

Violino.

Presto.

Violino.

5

Handwritten musical score for Violino, page 5. The score consists of 16 staves of music in G major (one sharp). It features various musical notations including notes, rests, slurs, and dynamic markings such as *p* (piano) and *f* (forte). Fingerings are indicated by numbers 1-5 above notes. The piece concludes with a double bar line and repeat signs.

5067

QUINTETTO

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Mus. 4243. P. 4



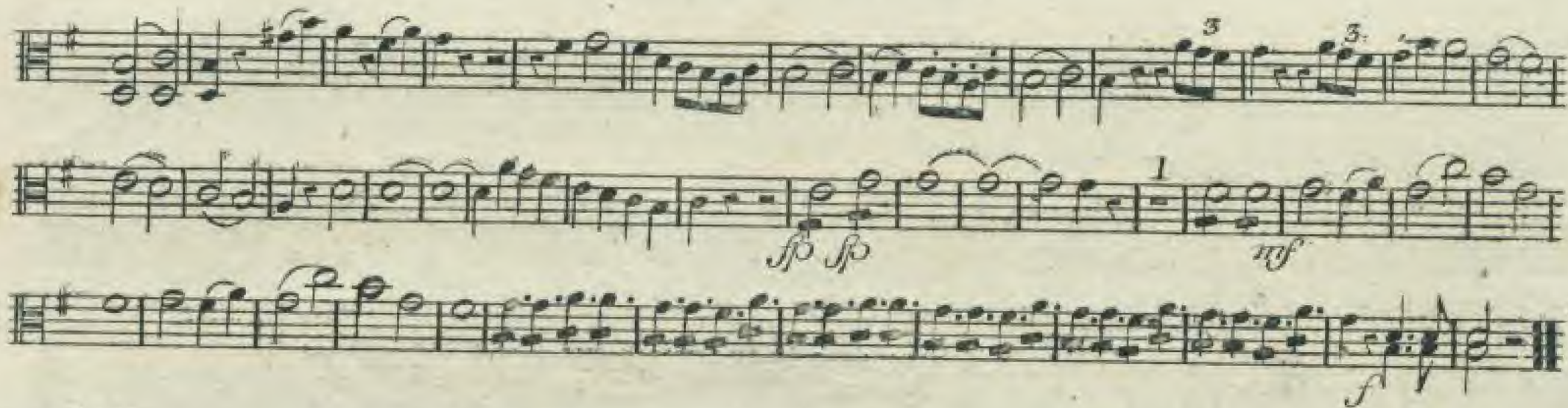
² G. M. Schneider op. 54. Viola prima.

Quintetto. *Allegro.*

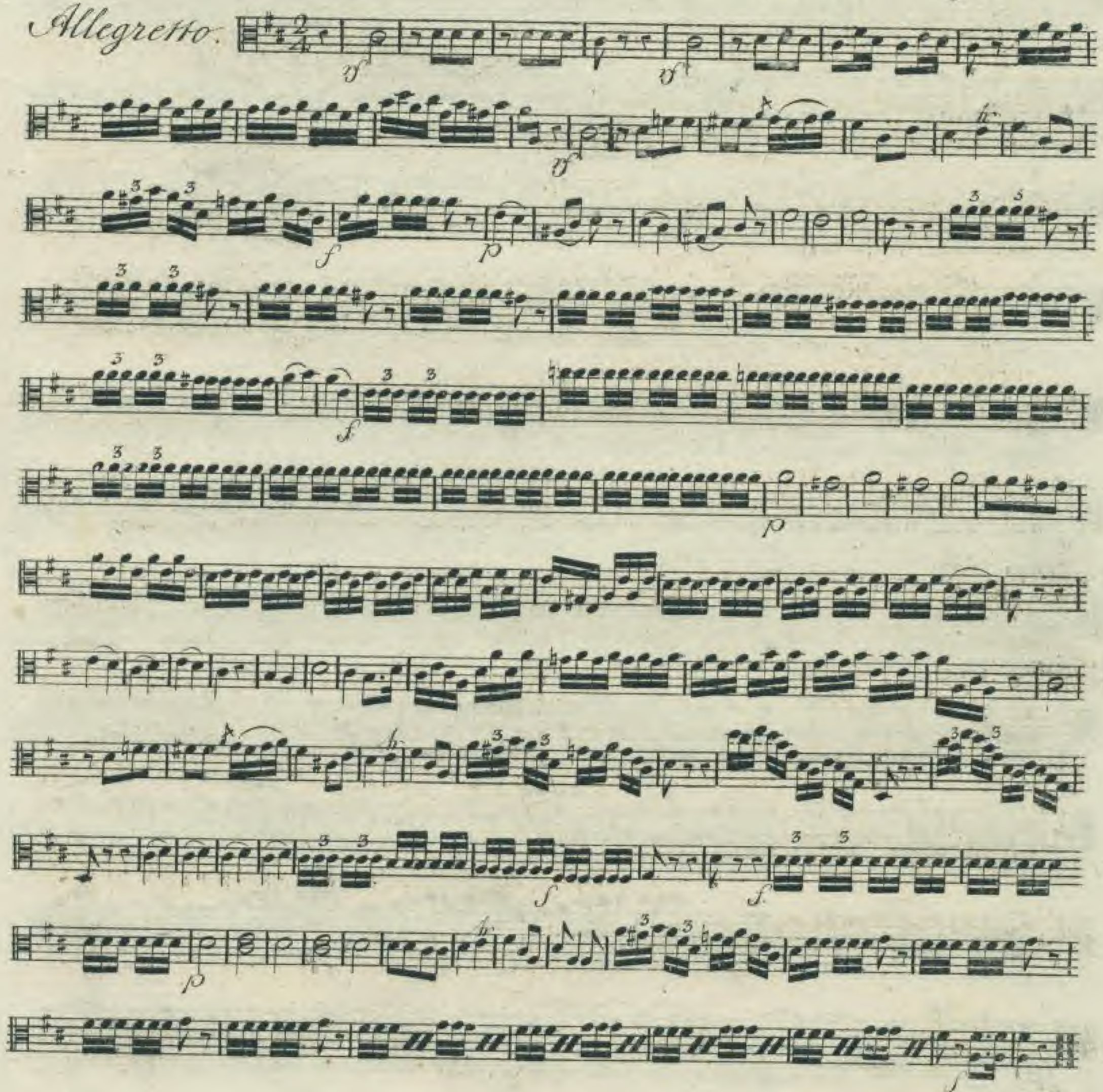
Handwritten musical score for Viola prima, Quintetto, Allegro. The score consists of 18 staves of music in G major (one sharp) and 2/4 time. It features various dynamics including p, f, ff, and sf, and includes a repeat sign at the end.

Viola prima.

3



Allegretto.



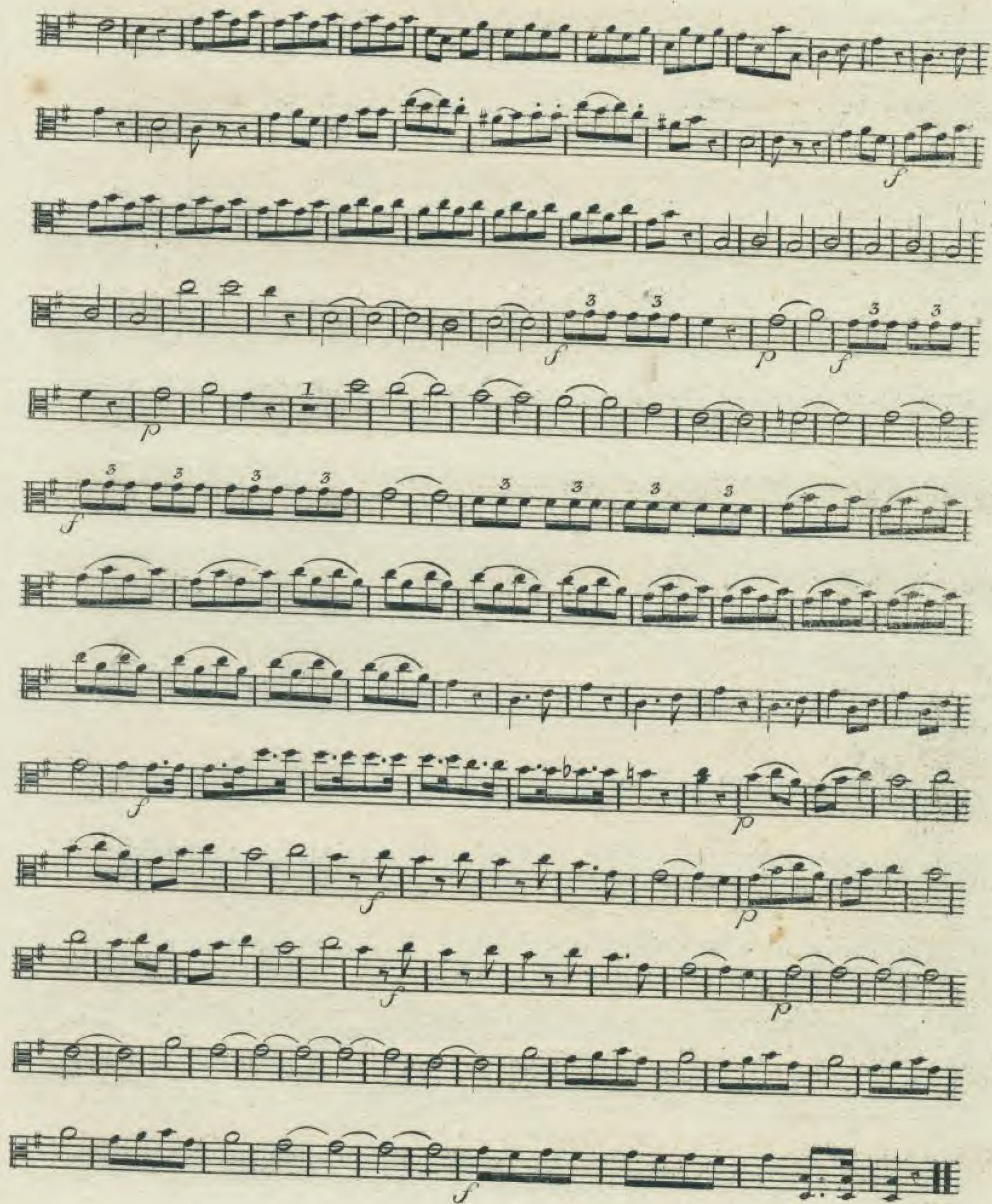
2867

*Viola prima.**Presto.*

Handwritten musical score for Viola prima, Presto. The score consists of 14 staves of music in 2/4 time, key of D major. It features various musical notations including notes, rests, slurs, and dynamic markings (p, f). The piece includes several triplet markings (3) and first ending markings (1). The notation is in a cursive, handwritten style typical of 18th or 19th-century manuscripts.

Viola prima.

5



2867

G. W. Schneider op. 54. Viola seconda.

1

Quintetto. *Allegro.*

The musical score is written for Viola seconda. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro.' and the dynamics include p, f, ff, and sf. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The score ends with a double bar line and a final note.

236

Mus. 4243. P. 4.



Viola seconda.

Allegretto.

f *p* *f* *p* *f* *p* *f* *p* *f* *p*

Presto.

p *f* *p* *f* *p*

Viola seconda.

5

The musical score for Viola seconda, page 5, contains 15 staves of music. The key signature is G major (one sharp). The notation includes various rhythmic values, dynamic markings (f, p), and fingerings. The music is written in a cursive, handwritten style typical of 18th or 19th-century manuscripts.

28.67.

G. A. Schneider op. 54. Violoncelle.

工

Quintetto. *Allegro.*

Quintetto. *Allegro.*

The musical score is written in bass clef with a key signature of two sharps (F# and C#). It consists of 14 staves of music. The tempo is marked *Allegro.* The score includes various dynamic markings such as *p* (piano), *f* (forte), *ff* (fortissimo), *arco* (arco), and *pick*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and a final fermata.

Num. 4243. P. 4



Violoncello

Allegretto.

Violoncello score for the *Allegretto* movement. The music is written in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked *Allegretto*. The score consists of 13 staves. The first staff begins with a dynamic marking of *f* (forte). The second staff has a '2' above it. The third staff has a '3' above it. The fourth staff has a '3' above it. The fifth staff has a '3' above it. The sixth staff has a '3' above it. The seventh staff has a '3' above it. The eighth staff has a '3' above it. The ninth staff has a '3' above it. The tenth staff has a '3' above it. The eleventh staff has a '3' above it. The twelfth staff has a '3' above it. The thirteenth staff has a '3' above it. The score includes various musical notations such as eighth notes, sixteenth notes, and triplets, as well as dynamic markings like *f* and *p* (piano).

Presto.

Violoncello score for the *Presto* movement. The music is written in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked *Presto*. The score consists of 4 staves. The first staff begins with a dynamic marking of *p* (piano). The second staff has a '1' above it. The third staff has a '1' above it. The fourth staff has a '1' above it. The score includes various musical notations such as eighth notes, sixteenth notes, and triplets, as well as dynamic markings like *p* and *f* (forte).

Violoncello.

3

Handwritten musical score for Violoncello, page 3. The score consists of 15 staves of music in bass clef with a key signature of one sharp (F#). The music features various dynamics (f, p), articulation (accents), and fingerings (1-7). The notation includes eighth, sixteenth, and thirty-second notes, as well as rests and slurs. The paper is aged and shows some staining.

3207

